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on the inside

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Editor and Publisher
Ed Mason

Music News Editor
Bill Bengle

Public Relations
Gina Mason

Pre-Press Production
Seashore Graphics
(609) 398-8201

Photography
Ed Mason
Tom Angello, Jr.
Chewy
Ron Stinson
Janine Fisher
Erna Walicky
Tom Johnson

Staff Journalists
Bill Bengle
Chewy
Bruce Pike
Jim Santora, Jr.
Carol Hollenden
Ron Stinson
John C. Stockhausen
Ronno
Ernie Trionfo
Janine Fisher
Joann Taylor
Tom Gargan
Mr. Frost

Contributing Writers
Gina Mason
Meg Timson
Mick Bodine
Joseph Speel
Darlene Cunningham
Robert Seaman
Randy Silvis
Conchetta

Distribution
Ed Mason

Advertising
Carol Hollenden

**P. O. Box 333
Northfield, NJ 08225
(609)485-0057**

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**Inside
October**



**H.O.R.D.E.
Page 8**



**Clearwater
Festival
Page 10**



**Eat Static
Interview
Page 26**

News Desk.....	4
The Watchdog	6
H.O.R.D.E. Festival	8
Clearwater Festival	10
Kitty In The Tree Interview.....	12
Girl Of The Month	15
CD Reviews	18
The Blue Wave	20
The Bottom Line	21
Yes	22
Band Calendars	24
Eat Static Interview	26
Classifieds	29
Concert Listings	31

**On the
Cover:
Ziggy
Marley
See Story
on Page 8
Photo by
Chewy**



THE NEWS DESK

By: Bill Bengle

Sorry if this month's News Desk seems a little bit light, but it's been a quick moving month without alot going on, the slow period before the holiday rush. Consequently the deadline sort of snuck up on me. Besides, I'll probably still be on my "writing retreat" in the Golden State by the time you read this. Don't forget, any bands who want to have their situations dragged through the media spotlight of this humble column (Ho, Ho) get in touch with me; send your tapes, CD's, press kits, bios, post cards, carrier pigeons, etc. to: **The News Desk c/o In Tune P.O. Box 333 Northfield, N.J. 08225. Fax: (609) 485-0057.** Now then, let's not waste anymore time than I already have, let's get it on...

LOCAL NEWS: Americorps got a well deserved shot in the arm thanks to the South Jersey scene. A benefit concert was held on the campus of Richard Stockton College at The Lakeside Center featuring, among others, **11:11** and **The Fabulous Menzel Brothers** whose latest release, a self-titled five song CD, will be released by the end of the month. Look for a Record release party to happen in the area soon! *All local bands should note that **DJ's Randy and Joe** have been holding **Local Music Night at Club Scandals** on the Airport Circle in Cardiff every Tuesday Night. A big thank you to them for supporting local music! Drop off your own CD today. *Speaking of DJ's WLF's own **Rich Dalton** and **DJ Cub**, co-hosts of the program "**917 Control**" heard on Mondays from 9pm to 12mid, have released a pair of CD projects of their own aggro/industrial "**Torture Techno**" with a measure of success. The "**Desire EP**" by **My Psychotic Motor** spent six weeks over the summer on the College Music Journal's "RPM" charts with a peak position of #11 while "**Freedom**" by **United States Information Agency** debuted at #15 in September. Both CD's are available through mail from **Suburban Dance Music P.O. Box 47 West Creek, N.J. 08092** and will soon release DJ Cub's "**Colt .45**". *It seems as though **Banshee** has not only changed their name to **Red Headed Stepchildren** but it is also rumored that they will make the leap into original music-more info on this as events warrant *The Philadelphia area will have their own music conference happening from Oct 25th through 29th at the Penn Tower Hotel. Hopefully there will be some South Jersey bands representing at this schmooze fest! ***Ugly Biscuits Management** has announced that **11:11** and thirteen other bands will participate in the **America's Jam For The Homeless** taking place at The Iguana Beach Club (Rt. 70W, Cherry Hill, N.J.) on Monday October 2nd from 7pm-1am. For complete info on tickets, bands and starting times, drink specials etc. call Jimmy Red at (609) 784-4175 *The **Moody Blues** and **Chicago** will both be returning to the area for their regular appearances at Caesar's November 9th-12th and November 25th-26th, respectively. *Finally, the **Carlos Santana/Jeff Beck** dual concert will be coming to the Trump

Taj Mahal on Oct 6th, see ya there!!!

NATIONAL NEWS: Well the **MTV Video Music Awards** were held this month and blah, blah, bladi-blah...am I the only one who could care less about this entirely self serving affair (even if the host was the dietific Dennis Miller)? Sure, it was pretty cool watching a wasted **Courtney Love** upstage **Madonna** but what does it all amount to except an intergalactic Rock Star freak show and publicity fest? Still, it was about the most exciting thing to happen in music this month. *The world of Industrial music lost one of its forbearers this month, keyboardist **Dwayne Goettel** of **Skinny Puppy** died of an apparent heroin overdose on Aug. 23 at his parent's house in Edmonton, Canada, losing a brief, one year battle with the addiction. *It seems like film is the most important vehicle for music this past month with all the rock star movies coming out soon: The Brooklyn drama "**Blue In The Face**" will feature both **Lou Reed** and **Madonna** opening Oct 13th, while **Jon Bon Jovi** will have a prominent role in "**Moonlight And Valentino**" opposite Whoopi Goldberg opening Oct. 29th. Jersey boy **Quentin Tarantino** has a pair of films coming out in which he is involved, a drama "**Four Rooms**" as well as a vampire movie, "**From Dusk Til Dawn**", also featuring **Madonna**. The final music video project by the late **Jerry Garcia**, a reworking of the **Platters'** #1 hit from 1959 "**Smoke Gets In Your Eyes**" with madolinier **David Grisman**, will be played before showings of the film "Smoke". The Garcia tune is featured on the film's soundtrack album as well. *It seems as though Beatlemania hasn't died out just yet. Along with the usual memorabilia conventions, docu-dramas, tribute albums, and even a reunion album featuring a sampled **John Lennon** playing along with the three surviving members, according to Forbes Magazine the **Beatles** ranked as the #3 money making entertainers beating out #4 **Rolling Stones** and #15 "King" of pop **Micheal Jackson** *Speaking of post mortem success Mexican pop star **Selena** has enjoyed a significant jump in record sales ever since her death earlier this year joining the esteemed ranks of the Jim Morrisons, Jimi Hendrix's, and Kenny G's (whoops, wishful thinking) of the world *Joining the Grateful Dead and Metallica, **Pearl Jam** announced that they would allow for a taper section at their concerts in an effort to undercut the rabid bootlegging of their live shows. Great, now all they need is to book some shows and they'll be all set. *Groundbreaking metalers **AC/DC** have welcomed back thier original drummer **Phil Rudd** who will join the band for their first studio effort in five years "**Ballbreaker**" as well as the supporting concert tour *A major benefit is in the works to support Planned Parenthood and the AIDS awareness group Lifebeat by the Seattle based Crocodile Cafe and will feature Peter Buck of REM among others.

RELEASES: Hot damn! The latest release by **The Meat Puppets**, "**No Joke**", will hit the shelves mid-October. True

to form this follow up record highlights the band's strong songwriting and vocal harmonies as well as prominent acoustic guitar rather than the "grunge-like" sound that led them into Nirvana's camp in 1993, and was again produced by Paul Leary of the Butthole Surfers. *Boston popsters **Letters To Cleo**, who made a smash by lending their song "Here and Now" to Melrose Place, will be seeking to avoid getting trapped by the boob tube hype when they release their major label debut on **Giant** records entitled "**Wholesale Meat And Fish**". ***The Electric Hellfire Club** have released "**Highway To Hell**" an EP containing a cover of AC/DC's "Highway To Hell" featuring Brooklyn's **Type O Negative**. *Former Bauhaus/Love And Rockets member **David J** has signed with Cleopatra Records and is working on a new solo album. *More tribute albums on the way! Look for tributes to both **Bauhaus** and **Depeche Mode**, also on Cleopatra, in the next few months. *Plus, **Madonna** and others will participate in a tribute to **Marvin Gaye** entitled "**Inner City Blues**". ***Cypress Hill** will be looking to better their limp sophomore effort by releasing "**Temples Of Boom**" which they spent considerably more time recording. *In an unprecedented sequel **Peter Dinklage** will release "**Comes Alive II**" on Oct. 10th. *Be sure to look for box sets from **Tom Petty** and **Genesis** to be released this fall. *Finally, by the time you read this the following will have been released: AC/DC "**Ballbreaker**", Helios Creed "**Comic Assault**" (Cleopatra), Dream Theatre "**A Change Of Seasons**" (East West), The Shamen "**Axis Mundi**" (Epic), Machines Of Loving Grace "**Gilt**" (Mammoth), Eat Static "**Epsilon**" (Planet Dog/Mammoth), Hole "**Ask For It**" (Caroline), Flaming Lips "**Clouds Taste Metallic**" (Warner Bros.), Henry Threadgill "**Makin' A Move**" (Columbia), Jesus And Mary Chain "**JMC Hate Rock And Roll**" (American), Morrissey "**Southpaw Grammar**", The John Doe Thing "**Kissingsohard**" (Forward), Pere Ubu "**Ray Gun Suitcase**" (Tim/Kerr), Frank Zappa "**Strictly Commercial**" (Rykodisc), David Bowie "**Outside**", Swans "**The Great Annihilator**" (Invisible), M.G. "**Drainland**" (Alternative Tentacles), Bobby Byrd "**Bobby Byrd Got Soul: Best Of Bobby Byrd**" (Polygram), Nine Inch Nails "**Further Down The Spiral-EP**".

SHOWS: Yes, Virginia, there are a few exciting tours happening this month. Look for former King Crimson/Asia/Roxy Music bassist **John Wetton** at the TLA on Oct. 10th. ***Mike Watt** will tour once again, without the rock stars, in mid October as will surf-rock king **Dick Dale**. * **Plant And Page** will bring their world tour back to the Spectrum with opening act **Tragically Hip** on Oct. 24th. *And, at the Tower Theatre look for **Blues Traveler** on Oct. 3rd and 4th, and **Natalie Merchant** on Friday the 13th (!!) *And, finally, **The Red Hot Chili Peppers** will kick off their tour in support of "One Hot Minute" on November 13th with opening act **Silverchair**!

WRAPUP: Well, that's all I've got for this month. 'Scuse me while I get the hell out of Jersey for a while. Remember: If you want the scene to grow hold onto the motto: "If it is to be it's up to me.", and then put it into action-for yourself and everyone who cares. Support your local musicians!!

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13 Grinders Switch

14 Parrotheads

20 Mo's Better

21 Mo's Better

Blues

Blues

27 Scratch The Hat

28 Scratch The Hat

NOVEMBER

3 Danny Eyer

4 Danny Eyer

Blues Band

Blues Band

10 The Strayz

11 The Strayz

NO COVER CHARGE!

... AND IT'S ENOUGH TO MAKE ME (AND YOU) SICK

(PART THREE IN A SERIES)

Well, the guys have left, I've returned the videos and I've opened up this last can of worms, and boy, is it ugly! What's in It? Let's pour it out on the plate and see what we've got, shall we?

First, the label on the can says that it's John Q. Public's Buying Habits. The contents are ugly enough. There's nothing on the label indicating what the constituent parts are, so we're going to have to deduce it from what we can actually observe... and the first obvious component is... fear.

Fear is the component of the public's buying habits that lots of companies use to sell their products. Nike and (ironically) No Fear have recently plied these depths to great effect. The idea is to use marketing and advertising in such a way as to make potential customers believe that everyone else who is anybody already has their product, so you'd better get it too. The implication is that if you don't have the item, you just aren't cool. You'll somehow be left out of important social functions. They prey on your fear of exclusion and your fear of social sanction. The point to remember is that if you made it this far in life without the product, is it really essential? I don't think so. Yet millions succumb every day to this little sales pitch, and this pitch carries over into the music sold to the public. Worse, the people who buy a certain artist's records perpetuate the advertising myth by regarding everyone who doesn't listen to that artist as some kind of idiot not fit to lick their boots. But nine times out of ten, if you ask the person who bought the album in the first place what it is that they like about it, they'll reply with an incisive comment like "it's cool, dude!" Brilliant. Living proof that there are a lot of people with the IQ of a ping pong ball.

This brings us to the second major component of this can of worms: ignorance. I've touched on this one before, but it's worth mentioning again since it's right here before us. Nothing is more exasperating than having some guy in a baseball hat spewing well thought out syllogisms like "I don't know much about music, but I know what I like." How in the name of music do you know what music you like if you don't know anything about what makes good music? Back to the library with you! Read any book on aesthetics. You can read, can't you? There's no excuse for ignorance when knowledge is so readily available.

So Mr. John Q. Public, we're only going to get more variety in the musical marketplace if you demand more

variety in the musical marketplace. You must conquer your fear and eliminate your ignorance. The musicians and club owners who bend over backwards to make a buck off of you are only to blame for the "Flavor Of the Month" mentality that permeates the scene inasmuch as they attempt to give you what you ask for. Don't you think it's time to ask for more and different music? It's not enough to not go out. You should make a point of asking musicians and club owners for something other than what you're getting. Write them a note or a letter. That's what I'm doing herein. You do it too. We just might get something else other than club after club with the same old stale offerings. Then when you open your local entertainment listings, there will always be something fresh to see and hear to suit your mood, whatever it might be.

Now pardon me while I ditch this mess in front of me because it stinks, and frankly, it's making me sick to my stomach. It ought to make you feel the same way. Do something about it for Pete's sake, will you?

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**John Gorka To Appear at ACC Singer-Songwriter Showcase;
Concertgoers Can Reserve Tickets Via the World Wide Web**

MAYS LANDING - Atlantic Community College will present its second Singer-Songwriter Showcase Friday, Nov. 3 with New Jersey native John Gorka as headliner. Acoustic musician Lucy Kaplansky will open the show at 8 p.m. in the college's Water Edge Theater.

Keith Brand, host of WXPB-FM's weekend Sleepy Hollow show, will serve as emcee.

In a new feature, those with Internet access can reserve tickets to the show through ACC's Home Page on the World Wide Web. The URL is: <http://www.atlantic.edu/> Users should click on the hot link to ACC's Singer-Songwriter Showcase.

John Gorka

Gorka has produced five albums, including his most recent work, *Out of the Valley*. Rolling Stone Magazine has called him "the pre-eminent male singer-songwriter of...the New Folk Movement." With his rich baritone voice Gorka treats listeners to a wide range of song forms - intimate confessionals, humorous observations about daily life, poignant commentary and exuberant explosions of joy.

A subtle, witty and whimsical songwriter, Gorka engages audiences with his self-effacing style and dry sense of humor. Audiences nationwide know him through his extensive folk festival and concert appearances, tours with artists such as Mary-Chapin Carpenter and Nanci Griffith, and guest spots on Austin City Limits and CNN.

Now at work on an album due out in February, Gorka has produced *Temporary Road*, *Jack's Crows* and *Land of the Bottom Line* - all on the High street label - and *I Know*, his 1987 Red House debut. He first gained major attention in 1984 when he won the prestigious New Folk Award at the Kerrville Folk Festival in Kerrville, Tex.

Originally from New Jersey, Gorka now lives in Bethlehem, Pa., where he attended Moravian College and got his start in folk music at the Godfrey Daniels Club.

Lucy Kaplansky

Long a fixture of the Greenwich Village music scene, Lucy Kaplansky for several years performed in a duo with Shawn Colvin. The two pursued different paths, with Colvin going on to national fame and Kaplansky returning to college where she earned a Ph.D. in clinical psychology. Ten years later, she returned to folk music, and in 1994, released her critically acclaimed first album, *The Tide*, produced by Colvin.

The Tide has won praise from a number of publications, including the Washington Post, the New York Daily News and the St. Paul Pioneer Press. Associated Press said, "this astonishing debut album is full of gems. (Kaplansky) is clearly among the largest talents on the acoustic scene today."

The album includes several Kaplansky tunes, but relies as well on the works of respected songwriters Richard Thompson, Sting, David Massengill and Morrissey. Since the album's release, Kaplansky has written more songs, and now performs primarily her own work in concert.

No stranger to working with John Gorka, Kaplansky has sung back-up vocals on three of his albums and can be expected to harmonize with him on stage.

Kaplansky began her career singing in Chicago, and now resides in New York City.

Ticket Information

General admission tickets are: \$7.50, ACC students and ACC Alumni Assn. members; \$12.50 in advance, \$15, day of show. Preferred seating tickets are \$25, advance only, and entitle concertgoers to admission to a "Meet the Artist" reception.

Tickets are available 9 a.m.-4:30 p.m. Monday-Friday, at all ACC locations. Boscov's Box Office, Shore Mall, will carry general admission tickets only.

For more information, call (609) 343-4907.

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PAGE 7



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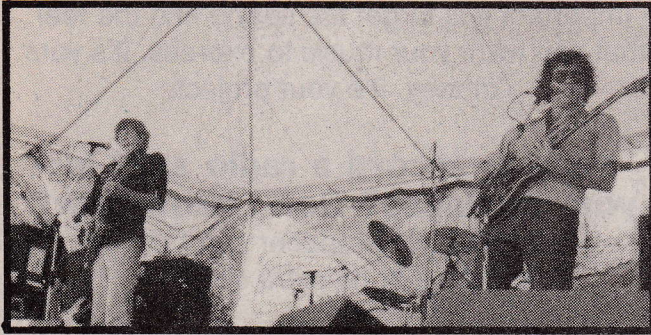
H.O.R.D.E. '95

August 24, 1995

Mann Music Center Phila., Pa
The Super-duper Ultra-turbo Wrap-up

By Bill Bengle

The HORDE (Horizons Of Rock Developing Everywhere) has, for the fourth year in a row, ambled across the country led by South Jersey's own **Blues Travelers**, and carrying in tow another great headliner and a bevy of some of the finest young bands in the land. Unfortunately, though, this year's extravaganza suffered from a few draw backs that didn't factor into last year's fest. Regularly an eight to ten hour event, HORDE '95 was compacted into a mere six hours which caused too much overlap between main and second stage while all the sets were shortened from last year, especially the "pre-headliners" **Ziggy Marley**, and **B.T.'s**. Also thanks to overbooking of tickets a walk along the concourse became a barrage of bodies and flailing hair and elbows. Forget dancing, moving about and congregating were a hassle all their own. Add that to the fact that Philly's own **G.Love and Special Sauce** weren't included on the bill in their hometown again, even though this has been their *second* HORDE tour appearance-just at other venues. Anyway, here's the turbo synopsis:



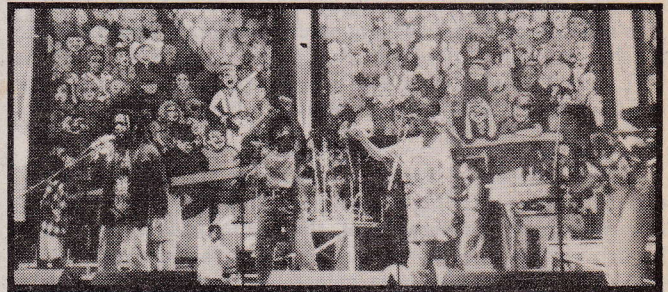
Mother Hips (Second Stage)-First up on the second stage (sponsored once more by the "Aware" music promotion group) was **Mother Hips** from Chico Calif., a '60's inflected backwoods rock band from Rick Rubin's American record label who came across like an energetic '90's version of Credence Clearwater Revival cut with some Steve Miller blues without the pulpy slickness.



God Street Wine (Main Stage)-Back again to open things on the main stage was New York's **God Street Wine**. They were able to entice many more fans to surround them and drink in their bubbly, Phish-esque funk and fusion sound than they did last year and were even paid a visit by Chris of the Black Crowes who played harmonica on "Get On The Train" and helped pump a little extra soul into the set pushing them past their usual standards.

Red Thunder (SS)-This group, made up entirely of American Indians, turned out to be a refreshing surprise. Made up of acoustic guitar and bass backed up by an array of traditional tribal drums and percussion as well as flutes and wind instruments. Sappy lyrics were the only drawback to this otherwise interesting and eclectic band whose song "Hidden Medicine" proved to be the jammy cornerstone of their set.

Ziggy Marley and the Melody Makers (MS)-Reggae has always had a way of passing me by, but, after the phenomenal set by Ziggy those obstacles



came crashing down. Although the band did play through a few of the obligatory, popular hits like "Tomorrow People" their set was anything but popish. The entire crowd seemed to be dancing along as were a group of five kids onstage who later passed the mic for some surprisingly good ragamuffin snaps. It's no surprise that, along with covers of his father's "Get Up Stand Up", the song "Look Who's Dancing Now" stood out most.

Wilco (SS)-This band, formed by what was left after the break up of Uncle Tupelo, provided a liberal dose country-western styled rock from their album "A.M." such as "Can't Get High", making use of the banjo, dobro, fiddle, and acoustic guitar over which leads from a distorted Gibson SG were laid. Unfortunately, for me, their set never left second gear.



Photos by Chauw

Blues Traveler (MS)-Next up the festival's proprietors took the stage opening with a rocking "Love and Greed", from the album "Save His Soul", which featured some fine guitar work from Chan Kinchla offsetting John Popper's own leads, the musical growth I've been seeking from him for three years! This would continue through the entire set, which included outstandingly jammed and twisted versions of the MTV hits "Hook" and "Runaround" which were seamlessly segued with other songs including a brand new acoustic number "Yours".

Morphine (SS)-The final band on the second stage was also the finest, and the massive crowd that gathered can testify to that. The Boston trio gave a letter perfect, though all too short, set featuring their unique sound built around Mark Sandman's slide bass playing and Dana Colley's dual saxophone solos. Most of their songs were picked from their latest album "Yes" and included "Honey White", "Yes", and a ripper of a rendition of "Super Sex". Unfortunately they were curtailed from playing their anthem for Atlantic City, "Have A Lucky Day", because of elapsed set time.

The Black Crowes (MS)-The final act was, of course, The Black Crowes, who I've gained a large amount of respect for over the past couple of years. Their recent release "Amorica" and their numerous benefit appearances and outspoken pro-NORML stance has helped me to see them as more than the Rolling Stones rip-off of "Hard To Handle" fame. If this weren't enough their set at the HORDE would be the crowing glory. The Crowes proved to be quite the improvisational jam band as each song in their set sought out to cover new territory. Quite a shift from even their most recent tour. They, too, had the capacity crowd boogie-woogie well into the night. I left the Mann with even higher hopes ('scuse the pun) for next year's big fifth year showing!

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Kitty in the Tree

20th Annual Clearwater Festival

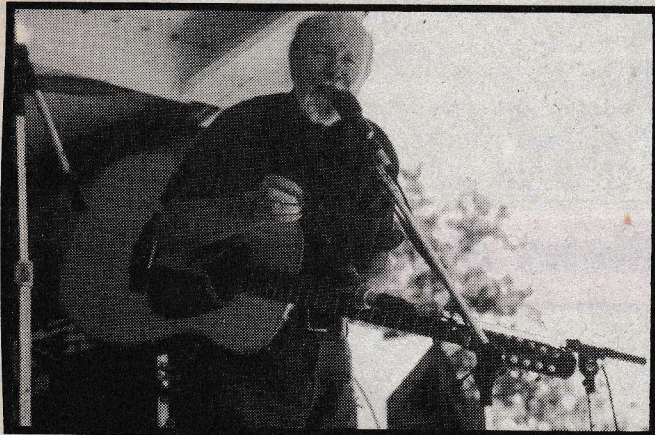
Sandy Hook, NJ

August 19 & 20, 1995

By Chewy

Twenty-six years ago, folk singer/songwriter Pete Seeger started an organization known as the "Hudson River Clearwater Group." The main goal of the group was to combine music and the environment together in a way that made cleaning up our planet fun. Twenty years ago, singer/songwriter Bob Killian left the Hudson branch of Clearwater, moved to Monmouth County, put on a benefit concert and gave birth to the "Monmouth County Friends of Clearwater." Summer after summer, through sunshine and storms, the "Friends" have been putting on their festival. This year's anniversary was marked by four separate stages, food vendors, environmental exhibitors, artists and crafters and a multitude of performers both local as well as national and international, under some of the best weather this summer has seen.

In honor of the milestone anniversary, **Pete Seeger** and his grandson **Tao Rodriguez** showed up for both days worth of festivities playing on all three of the



music stages (sorry, they didn't make it to the dance stage). On the first day they could be seen joining Tom Paxton and friends, to help lead the crowd in songs for and about the earth and its health. Later, across the field they once again lead the crowd to raise its voice and sing along with them. For roughly sixty minutes, Pete and Tao entertained the audience with folk songs and troubadour musicianship. Pete's grandson displayed noteworthy talents with his lead vocals and ability to play a variety of instruments. The set was definitely a crowd pleaser.

Also appearing at various stages around the sight was a host of other noteworthy musicians. **Peter Tork**

of The Monkees fame was joined onstage by **James Lee Stanley**, a Philadelphia musician who has played



Photos by Chewy

with the likes of Bonnie Raitt and Spyro Gyra. Steering clear of the television tunes of his past, Tork played humorous songs written by himself and his brother and accompanied Stanley on his originals. The late sixties band, "The Classics IV" shared their national hits, "Traces," "Stormy" and "Spooky" with the audience at hand. Tom Paxton took to the stage as a solo artist later in the day. He performed many popular songs from his vast catalogue such as "Ramblin' Boy," "Wasn't That A Party," "Bottle of Wine" and "The Last Thing On My Mind." He also got in some mileage out of songs that he refers to as "Short Shelf Life Tunes," those that are songs of timely events, such as wars, trials and the such. The local music scene was represented by, "The Castle Brown Band" with their own flavor of blues, "Outcry" displaying an out-pouring of rock-n-roll and "Line Drive" representing the soulful R & B blend of music and words.

On day two of the celebration the stages were filled by another round of fine music, including the return visit of Pete and Tao. Also, the ever changing group of "Hudson River Sloop Singers" appeared with members of the "Monmouth County Friends of Clearwater in tow. Cristine Lavin was on hand to represent the national acts. She was a sure crowd pleaser with her tunes of humorous truth. "What was I Thinking" as well as her male audience participation song, "Sensitive 90's Man" brought smiles to the field of listeners present. of course one can't forget the fact

that this is a multi-talented artist, which she proved by ending the show with a baton twirling set that included prerecorded voice-over insight into what she was thinking.

Rounding out the day were the local talents of, Bob Killian founder of the organization with his band, "Killian." Playing folk songs found on his new release, "There'll Come A Day," the musicians entertained the audience "Jersey Shore" style. Included in the set was the NJ Dept. of Travel & Tourism coastal promotional song "I Like the Jersey Shore," penned by Mr. Killian himself. Also on the local front, the band "Now Voyager" lead by Yuri Turchin played their mixed blend of rhythms and melodies to the receptive crowd. of course, what's a Sunday without the blues? Not to worry, everything was covered by a shining set by Billy Hector & the Fairlanes who hit the audience hard with their original as well as brilliant reworked versions of the best blues tunes. Performances by Susan L. and "Stringbean" helped to stoke the fires of those in attendance while Hector left the audience howlin' for more after giving them a taste of his inspirational guitar work. As if that wasn't enough, "The Blackberry Blues Band" followed the "Fairlanes" on stage to keep



the train a'rollin'. Kenny "Stringbean" S. led the legendary Asbury Park-through its paces while providing great harp and guitar accompaniment. These downhome sounds provided a beautiful backdrop for a sun set just as equal.

In addition to the music, there were environmental speeches by a number of different organizations, educational programs and workshops, storytelling, dance, poetry and a slew of other events to keep everyone happy. The 20th Annual Clearwater Festival proved once again that the environment can be very entertaining.







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"Maybe We'll Get Somewhere"

AN INTERVIEW WITH

Kitty In The Tree

By Bill Bengle

In case you haven't noticed there's been a certain group of musicians quietly chugging along the path of originality this summer, and right under our noses, too! Having turned their back on the stifling, albeit very lucrative, cover scene, Kitty In The Tree have followed their hearts, rather than their wallets, in pursuit of musical success. What's more they've also abandoned the mainstream/alternative scene for a more esoteric direction. It's been said that when the most rebellious of music becomes accepted by the masses then, perhaps, rebellion comes from where you might least expect it.

I sat down with bassist Dan McKendrick at his Home in Brigantine in an attempt to delve further into the motives and aspirations of this rare band. The result was a rambling conversation about cover bands, integrity, songwriting, releases, and other subjects that require a modicum of discussion...



Photo by Ed Mason

In Tune: I guess the first thing to do is talk about the band, who you are, how you started, for those who might not know.

Dan: Well, as you so eloquently put it in your review (of their CD "Mystery Box" last issue), you kind of hit it on the head, 75% of the current band were in the alternative cover band known as the Headspins. It's kind of a dark part of our past I don't like to think about too much. It kind of was the first, I'd hate to say "pioneers" in the industry, but there weren't too many bands like that at the time. It was when alternative was still an alternative, as opposed to the mainstream there weren't too many bands to choose from to cover. REM, U-2, and things like that. We came out doing colleges playing REM and U-2 songs, it was right when Nirvana became huge...I don't even want to think back to it, it's kind of irrelevant. Anyway, that's when the band started and we were pretty successful...in monetary terms, anyway.

IT: You had management back then, right?

Dan: Yeah, a booking agent that also acted as a manager. We basically managed ourselves but he was important in getting shows. He was in with all the clubs in the area. So, we had an agent and that's something you get real spoiled with. We just never had to think about where our next gig was coming from, or your next meal.

IT: Were you supporting yourselves with your music at the time?

Dan: Yeah, that was a fairly lucrative job, playing covers. Pretty good steady cash.

IT: I remember speaking with your agent at one of your shows, asking him what he could do with original bands. His reaction was pretty much original bands are poison. How did you make the switch to originals and what was the reaction to it?

Dan: Unfortunately what happened was there was a lot of animosity between the band and the booking agent. It went on for too long and there were internal problems within the Headspins. Actually, one internal problem, the singer, who is no longer with us. He's still with the Headspins, playing with three other guys. He wanted to take the music in a direction we just didn't want to go, he had his own vision that we didn't share and that was the only animosity. Unfortunately the bonds between us and the booking agent, and he's the nicest guy in the world tried to help us through

thick and thin, when we went original...there was a lot of tension there so we really didn't want his help. We said "Hey, we saw where you took the Headspins, we don't want to play the same venues because it was pretty much stupid bar people who don't know their ass from a hole in the ground." We wanted to do our own thing, we wanted to have all this integrity and go down this great path to stardom, or whatever, ourselves. We kind of hurt his feelings, I think, in the beginning by not asking him for any help and, in fact, totally severing ourselves from him. It's come up a couple times of the year and a half into Kitty In The Tree that we could have used his help. There's no hard feelings, it just hasn't panned out.

IT: And so you're self-managed now?

Dan: We are self-everything now. It's reached the point where we can't do it anymore. We can't book shows, play shows, write music, manage...you just can't do it all. We thought we could. Managing is one thing, making decisions on where you want to go but, as far as dealing with club owners and people who book shows and all that it's reached a critical point where the band to continue performing live shows in New Jersey we just can't do it by ourselves anymore.

IT: Have you been able to make a living at it, or do you have day jobs as well?

Dan: I'm going in to work tonight at Warner Bros. selling Bugs Bunny hats, T-shirts and things. So, that's the deal. The money is just, well...the band's intention isn't to make money, obviously. That's not even the important thing. What we want more than anything is to play for an appreciative crowd or not even an appreciative crowd, just to get in front of people and take them one way or the other. We think the band can pull people over to liking us if we get in front of them, that's the hard part.

IT: Has that happened, at the Circle at least?

Dan: There has been a couple good nights. Mainly at the Circle, because I've been living around here. I know a few people they've been very supportive. And, when we play the circle we do two hours and throw in some covers and make it fun for everybody. We throw in some Beatles stuff and some Elvis Costello stuff.

IT: Support is rare for a Tuesday. I know I've done a few weekdays at the Circle, it can be death.

Dan: Basically at the Circle the only thing that works is word of mouth, you kind of have to know people. You have to do it in the summer, I think. It seems the summer crowds are much stronger.

IT: You are one of the only original acts that are able to keep your heads above water around here on the scene in the summer, especially down here with all the cover bands around.

Dan: It's unfortunate that...I dunno, it was inevitable that "alternative rock" would go mainstream and what you're seeing now is alternative cover bands, I could name twenty-five of them, they are a dime-a-dozen. People just never seem to tire of mainstream music, they really don't. I was at Brownie's the other night seeing one of them, I can't even remember the name there's just so many of them, people were just going nuts listening to Better Than Ezra covers, or something. Every time I turn on the television there's another one, another band that fuels these cover bands.

IT: O.K., so who's in Kitty In The Tree now?

Dan: The original Drummer from the Headspins, Pat Flynn. Craig Pacelli he's the lead guitarist and one of the vocalists, he was also in the Headspins. Orion Simprini is the acquisition that gave life to Kitty In The Tree. I don't know how Orion came about, he's brilliant. He was, more or less, discovered by Pat in a coffee house at Rider College. We all went to Rider, that's where the nucleus of the band was formed. I didn't even play bass at that point, I actually learned how to play the bass traveling around and playing in bars and stuff.

IT: What did you play before, how did you get hooked up in the band?

Dan: Well, Craig is an incredible guitar player and he used to get really drunk and play "Appetite For Destruction" to try to get girls. (laughs) So whenever he would go to class I would pick up the guitar and mess around. I kind of had a knack for it. Craig had been in and out of heavy metal bands as a youth and that's how he learned. He played all Slash riffs and Randy Rhodes riffs. It's really weird how diverse our backgrounds

are, and how stupid our backgrounds are and how it came together.

IT: Now how did you come to do *Kitty In The Tree* with it's British Invasion sound?

Dan: Well, Orion's influences have always been true. His father was a Beatles fan and got him interested in the Beatles, and James Taylor and some folk stuff like Paul Simon, what we considered really good music. My influences were horrible. We all had different backgrounds. Pat and Craig were pretty much the same, they were into heavy metal bands as youths. I was a Rush fan my whole life, and it seemed like what happened was we were into the "alternative thing" and then halfway through sophomore year in college Craig pulled out some old Beatles albums and the band started listening to nothing but Beatles, except that Pat would mix in things like Chicago. Basically our influences shaped up in that last year to year and a half in the Headspins. We had alot of contempt for "alternative" music because it was so gimmicky, and there were new bands coming into the scene every day or so. It just seemed that the longevity of these bands was so in question at that point even. I predict that in the next couple of years alternative will be a thing of the past and that people will look on it like the disco era and laugh and say "Why did we all have goatees and plaid shirts?" We'd play alternative shows and get in the car and throw the Beatles in.

IT: So as being part of the whole "alternative thing" you didn't have a strong background in original 80's punk or alternative from the beginning?

Dan: But we did, though. It seemed like right into college all we'd listen to was (Sex Pistols') "Never Mind The Bollocks" and Jane's Addiction. When it was still underground music and there were still descent artists writing it...I mean I'll still put in a Jane's disc and listen to it, I know the Pistols are old but we were into alot.

IT: So, it was the mainstreaming of the music that turned you off.

Dan: Yeah, that killed it but, it got bad, too. It didn't hold true, mainstream...if it remained descent or had any merit at all. It just seemed that there were all these bands that came out with these gimmicky songs and, we're musicians so you can tell when bands are incorporating gimmicks into the music. It's stupider than disco, it really is. And it's that growing contempt that spawned *Kitty In The Tree*. And *Kitty* is about not going out of your way to sound like anything, doing something a little differently, not intentionally. Just writing music, how you feel with everybody collaborating. I think every band wakes up and tries to sound like the bands now. You can't get by without a distortion pedal anymore...

IT: Now, who are the main song writers now, how does a *Kitty* song come about?

Dan: It's mainly whoever writes a song, it's collaborated on. We try to say that everybody in the band tries to write the songs but that's not usually how it works. Whoever writes the song, whether it's Pat or Craig or Orion and then we all embellish upon it, or arrange it. If Orion writes a song and is adamant about keeping a part it stays. For the most part there's alot of freedom, alot of give and take. There's no ego problems or anything.

IT: And you've been how long as *Kitty In The Tree*?

Dan: I guess our first gig was May 30th, not this past May but the previous May, so a year and four months.

IT: And how has the reaction been to it, not just in South Jersey but wherever you go?

Dan: Really good. Really, Really good. Surprisingly good actually. I don't know why but people really appreciate what we're doing, except for the people with budgets who could sign us...so far.

IT: The album, "Mystery Box", is that your first recording project?

Dan: No. It's the first thing we did that's not on our eight track. It was independently funded by our drummer's dad and we figured we'd go for it and see if we'd get anything good. Frankly we weren't pleased, with the digital sound. We went into it real naive.

IT: Where did you get the idea that digital would sound better for your music than analogue?

Dan: We were just told that digital would sound better by a guy that we trusted. In his opinion it is but, it's just way too antiseptic for the sound we were going for. We aren't happy with it at all. It's not any reflection of his ability or equipment it's just our own personal tastes.

IT: Did you produce it yourselves, or did you have outside help?

Dan: Yeah, we did it all ourselves.

IT: I was surprised to see that, unlike many other bands who are reacting against the current "alternative" and trying to do something different, you were not presumptuous enough to invent yourselves your own indie record label.

Dan: We didn't want to take any interests off our track. "Oh these guys

are signed to an indie." We wanted people to know that we were available and we are willing to sign up with a major and have someone take on the burdens we're dealing with right now. Mainly financial which is a big part of it

IT: Are you definitely gearing toward the majors, or are you willing to do the indies?

Dan: Yeah we're willing to work with the indies under the right circumstances, we're in no position to say to an indie that's interested, "You're just a little indie, we're not interested in you", we're in no position to do that, obviously. Preferably we'd like to go with a major just because your chances, I would assume, are staggeringly better than with an indie. I've heard nightmare stories of guys who signed with indies and never got what they were promised, never got distribution. You just never know.

IT: Well, this year with so many indie pop bands going to the majors, like Weezer or Archers of Loaf, bands with a concentration on song writing, your chances might be better as the punk/metal vogue dies down.

Dan: I hope so. Even the bands you just mentioned are washed with that pasty 90's sound you just can't seem to escape from. You said Weezer and, just the way we dress onstage and our songwriting, people have been saying "they're gonna pick you up now," but...

IT: I didn't mean to compare your music to Weezer I...

Dan: Oh, no, that's a good point. I'm just hoping we can pioneer this through, but I hope we don't get picked up just because of, whatever. I guess there's no way around that. Everybody is out to make a buck in the music industry

IT: When you had opened for my band I'd made the comment, fesciously, about your ties and the way you all dressed as ushering in the impending 80's revival. Do you find people are paying more attention to your stage presence and the whole presentation rather than the music?

Dan: I think that's a real good question. I think that right off the bat there's an element of shock when they look onstage and see a cross between *A Flock Of Seagulls* and *Green Day*...I hate to use the current references. They look onstage and think "Wait a minute, these guys aren't dressed like Nirvana," then they listen and they get into it. The only basis I have for that is that we get alot of them that want to buy the CD and take it and tell us they really love it at other shows.

IT: What other music scenes are you involved with? Obviously you all don't live down here in South Jersey.

Dan: Mainly the scene we play is Asbury Park it's a little better up north, there isn't this emphasis on dance music as much. That's the only scene happening now and we don't even keep up appearances there. We'd really like to break into New York that's obviously where our scene is.

IT: Another South Jersey band has been playing New York almost exclusively, the Menzel Brothers Band, because of their experimental nature.

Dan: We went up there shopping around the CD but without an agent to hound these guys you can't get a gig. To wind up with a Tuesday at four in the afternoon at CBGB's just defeats the purpose, you know?

IT: Alot of bands "made it" past the local status because of their friends volunteering time to help with those things, making calls, hanging posters. Do you have people like that or do you find this same stasis, people want from you without any giving back?

Dan: Well, we've never asked anybody to do anything but as far as people coming forward and volunteering, no. It's just the four of us and we're incompetent as businessman, so the band has gotten just no assistance with that.

IT: Well, summer is almost over. Stockton's on it's way in. What's the plan for the fall?

Dan: Well, we're finishing up at the Circle on the 29th, and the first Tuesday in Sept. Maybe we'll get some momentum from the college. We sent out a bunch of press kits recently and got a little interest so we'll see. I guess we'll keep hounding them until somebody realizes they can make a million dollars of us. (laughs) Basically what we want to do is, not sell out I've heard the term a thousand times, we just want to get our music to an acceptably large audience. I don't think there's anything wrong with that, I really don't. We'll keep our eyes open looking for an agent, a promoter, and a place that will help us out. It's only been a year so we aren't burning out or anything.

(*Kitty In The Tree* will be appearing at *In Tune Magazine's* CD Release Showcase, along with *The Fabulous Menzel Bros.* and *Poets & Slaves*, on Saturday, October 21st at Crilley's Circle Tavern in Brigantine.)

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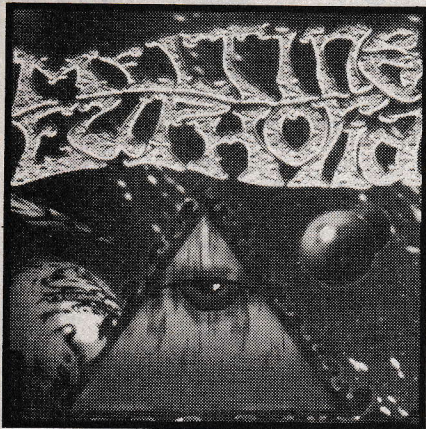
Crilley's October Entertainment Calendar

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
CANNON BALL PUB & GAME ROOM featuring Pool Tables, Dart Boards & Games						
Every Sunday OPEN McNIE with GHOST DANCE AIR GUITAR CONTEST with a STRATOCASTER Giveaway sponsored by IRV'S MUSIC of Atlantic City (Prize to be awarded on October 29th) \$4.00 Pitchers All Night Long NO COVER	9 G.L. & The Front Nine 8 Peice Horn Band 9-11 Happy Hour NO COVER	10 9-11pm Happy Hour	11 BANSHEE A.K.A. REDHEADED STEPGUDDEN 9-11 Happy Hour NO COVER	12 9-11pm Happy Hour	13 WINDHEW PANE	14 BANSHEE A.K.A. REDHEADED STEPGUDDEN
	16 G.L. & The Front Nine 8 Peice Horn Band 9-11 Happy Hour NO COVER	17 9-11pm Happy Hour	18 BANSHEE A.K.A. REDHEADED STEPGUDDEN 9-11 Happy Hour NO COVER	19 9-11pm Happy Hour	20 BLUES INC	21 in TUNE 3 Band CD Release SHOWCASE featuring Poets & Slaves The Fabulous Mezzel Bros. Kitty In The Tree
	23 G.L. & The Front Nine 8 Peice Horn Band 9-11 Happy Hour NO COVER	24 9-11pm Happy Hour	25 BANSHEE A.K.A. REDHEADED STEPGUDDEN 9-11 Happy Hour NO COVER	26 9-11pm Happy Hour	27 G.L. & The Front Nine 8 Peice Horn Band	28 Jimmy Carizzma & The Spiders
	30 G.L. & The Front Nine 8 Peice Horn Band 9-11 Happy Hour NO COVER	31 9-11pm Happy Hour	1 BANSHEE A.K.A. REDHEADED STEPGUDDEN 9-11 Happy Hour NO COVER	2 9-11pm Happy Hour	3 Blitz	4 TBA

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C.D. REVIEWS



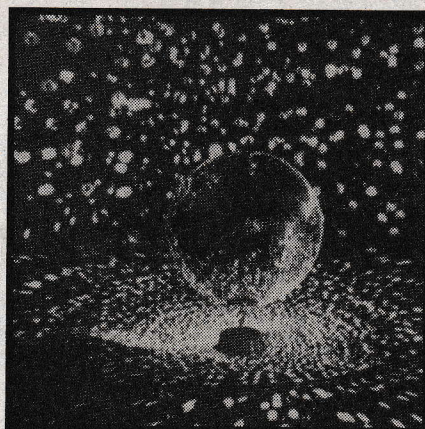
UPON THE SOLAR WINDS

Artist: Melting Euphoria
Label: Cleopatra Records
By Bill Bengle

Melting Euphoria has been hailed as America's answer to the Ozric Tentacles, and deservedly so. This San Francisco five piece's psychedelia enriched instrumentals succeed where far too many other American bands fail. They've been able to avoid the country and blues that is innate in most American music. In doing so they are able to approach what the English and Germans have been doing for decades. So, if you thought "space" ended with Pink Floyd, think again.

While the comparison to the Ozrics may be an obvious conclusion, Melting Euphoria have a sound and milieu of their own. The often aggressive rhythm section of Mychael Merrill on drums and percussion, and Anthony Who? on bass are complimented by Zero Devlin's analog and moog synth effects, DeFM's textural guitar work and the "space voices" of Beci which recall Gong's Witch Yoni. And, while they haven't fully delved into ethnic or world musics, they've touched on some of the tried and true middle eastern themes prevalent in much of the progressive/psychedelic genre. The result is a trancey, science fiction life soundtrack great for stargazing and other, more esoteric, pursuits.

What this band does lack, though, is a strong central lead instrument to gather up the various parts and provide a focus to keep them from meandering too aimlessly. Perhaps in a live setting with their "Arcane Liquids" light show accompaniment this might not hold as true as it does for the record. Still in all this disc is a telling account of a band who may yield even better trips on future outings. Keep your eye (and ears) on them.



MIRROR BALL

Artist: Neil Young
Label: Reprise
By Chewy

He's Baaaack! Yes, the master of masked music, the chameleon of style, Neil Young is back with a new release, a new band but still that same great sound. "Mirror Ball" consists of Young backed by a cryptic group of musicians known as "the band," but further insight reveals this band to consist of "Pearl Jam" members, Jeff Ament, Stone Gossard, Jack Irons, Mike McCready and Eddie Vedder. But don't be fooled into thinking that this is another "P. Jam" album, it's anything but...

Right from the beginning with Young saying "No tuning or nothing, man, let's just..." and the rest of the thought replaced by the opening riff of "Song X," the album reveals it's style as the rough edged rock that has yielded Young generations of respect and admiration. Each of the additional ten original songs on the disc are just as worthy as the first, not a bum one in the batch! Standouts include, "I'm the Ocean" with its ending chorus of underwater vocals, "Big Green Country," sounding like songs reminiscent of Neil's past, the autobiographical "Downtown," (There really is "a note from Page" and it's on display at The Rock & Roll Hall of Fame and Museum.) and Vedder's lyrical help on "Peace and Love." Incidentally, "Peace and Love" is the only song on the album that brings attention to the presence of Vedder who vocally steps out for a line or two.

As the last organ note of "Fallen Angel" fades away to the disks end it closes another noteworthy chapter in Mr. Young's book of incredible musical journeys. I'm sure as his fans are left to savor the adventures thus far, the author is well into the next story.



MENACE TO SOBRIETY

Artist: Ugly Kid Joe
Label: Mercury
By Jim Santora Jr.

What a dilemma for Ugly Kid Joe. A metal band which came about after the depletion of the glam bands and during the beginning of the grunge bands. They managed to be cool enough (and funky enough) to have two hits in "Everything About You" and the remake of Jim Croce's "Cats In The Cradle." So now, what does UKJ do next. They get HEAVIER and LOUDER and THRASHER than ever.

What UKJ has done has combined many different ingredients to their funky, metallic, full of fun and games mix that will have both metal and alternative fans bouncing out of their seats. Beginning with the opening track "God," UKJ are in your face with a full-on metallic explosion. Other tracks like "Tomorrow's World" and "Suckerpath" are not nearly as heavy, but still pack enough punch to feast a metal hunger. Whitfield Crane's vocals are much more powerful this time out. His constant through the throat screams is heart thundering, but he can still give us the smoothness of his voice in tracks like "Candle Song" and "Cloudy Skies." The guitar work of Dave Fortman and Klaus Eichstadt is incredible and the addition of new drummer Shannon Larkin (Wrathchild America, Souls At Zero) provides the percussion of a more thrashier UKJ. Other tracks worth noting are the southern rocking "Milkman's Song," the trash and funky "C.U.S.T." and the loudness of "10/10."

UKJ has changed their sound slightly but obviously not lost their funky roots. It is safe to say that UKJ is one band not afraid to venture into different realms of the metal musical spectrum and not worried if they don't spawn another "Cats In The Cradle." UKJ may be caught in the middle, but everything still comes up a winner.

C.D. REVIEWS



A CHANGE OF SEASON

Artist: Dream Theater

Label: Atlantic

By Randy Silvius

With the release of *A Change Of Seasons*, Dream theater's fifth album, the band has seemed to take a different route yet all the while returning to their "images and words" days. In order to return to the *Images and Words* days, the band reunited with David Prater, Doug Oberkircher and Bear Track Studio. The final result being "A Change Of Seasons," a track that is just over twenty-three minutes long. It is very reminiscent of the early days of Dream Theater. In fact, "A Change Of Seasons" was originally written during the *Images and Words* sessions. However for whatever reason it was deleted.

The track itself is an incredible piece of work. With typical Dream Theater progression laced through-out; it makes for a must have in any music lover's library.

As for part two, Dream Theater "Uncovered," I don't know where to begin. I, myself am not a big fan of cover music, however, once again Dream Theater doesn't stop until they absolutely have you mesmerized. The "Uncovered" session was recorded live at Ronnie Scott's Jazz Club in London during the beginning of ninety-five.

The covers themselves appear as follows, "Funeral For A Friend-Love Lies Bleeding" which is an old Elton John Classic. Followed up by "Perfect Strangers" by Deep Purple. And then, to what was a surprise to me, "The Rover," "Achilles Last Stand" and "The Song Remains The Same," all of which are Led Zeppelin classics. And if all of that isn't enough, we still have the icing on the cake to cover, "The Big Medley." Included in this are as follows: "In The Flesh" (Pink Floyd), "Carry On Wayward Son" (Kansas), "Bohemian Rhapsody" (Queen), "Lovin' Touchin' Squeezin'" (Journey), "Cruise Control" (Dixie Dregs) and finally "Turn It On Again" (Genesis).

As you see, there is something here for almost everyone. An unbelievable album through and through.

OCTOBER 1995



HEMPilation

Artist: Various Artists

Label: Capricorn Records

By Bill Bengle

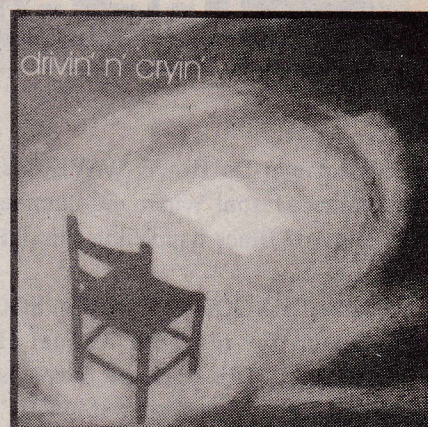
The prohibition on pot is now in its 58th year and marijuana lingers in the "class 1" drug schedule, having no medicinal or industrial benefits. Thousands of people who could benefit from medical marijuana (from stimulating the appetites of AIDS and Chemotherapy patients helping them regain their strength to helping alleviate migraine headaches and back spasms) are being kept from using it while doctors who prescribe it are being jailed. Meanwhile, we continue to clear cut old growth cedar and redwood forests to be made into toilet paper- so we are literally wiping our asses with our own future-while industrial hemp, a very inexpensive source of textile fiber, paper, food, etc. remains illegal. N.O.R.M.L. (National Organization for the Reform of Marijuana Laws) has been leading the fight to legalize medicinal and industrial hemp for years, and needs all the help they can get, but the fear of societal and governmental backlash continues to keep many from supporting the organization. Capricorn Records, though, has come up with a way to allow anyone to help "without anyone knowing about it (except the store clerk)," as the liner notes read.

Capricorn gathered quite a wide variety of bands from every genre for "HEMPilation," with the intention of having them record their favorite "pot songs." The result, not too surprisingly, is a collection of songs, both covers and originals, which easily stands on its own musical merit as well as being part of a good cause. Standing out on the obvious cover side are the Black Crowes version of Dylan's "Rainy Day Women #12 & 35," Blues Traveler's cover of Sly Stone's "I Want To Take You Higher," Sacred Reich's cover of Black Sabbath's "Sweet Leaf," and Sublime's send up of Peter Tosh's immortal "Legalize It." For more obscure covers try Gong's "Pot Head Pixies" done by Raging Slab, Scotland's High Fidelity (formerly the Soup Dragons) dug up "Smokin' Cheeba Cheeba" by the Harlem Underground Band while the band 311 tackled a song by Bad Brains' frontman HR's side band Human Rights entitled "Who's Got The Herb?" Even my personal favorite Steppenwolf song "Don't Step On The Grass Sam" gets a funky update by Gov't Mule, a power trio featuring Allen Woody and Warren Haynes of The Allman Brothers.

But, it's with the original songs that the disc gets seriously interesting. Ziggy Marley and the Melody Makers serve up a ragamuffin ode to herb "In The Flow" while the Soundgarden/Monster Magnet collaboration later perform "Convicted" and New York poet/activist David Peel performs his classic "I Like Marijuana." No NORML benefit would be complete without something from Cypress Hill whose live version of "I Wanna Get High" was recorded this past summer while on the Lollapalooza Tour.

So, do yourself a favor and invest in HEMPilation, and do the right thing to help the cause *don't home tape it!* Remember: Freedom Is NORML!

IN-TUNE



WRAPPED IN SKY

Artist: drivin' n' cryin'

Label: DGC

By Jim Santora Jr.

It's been 10 years since the birth of Atlanta's drivin' n' cryin'. A band full of ranging musical styles, a band who has never had two releases back to back that sound alike, and singer/songwriter Kevn Kinney's life experiences brought into song. In the beginning, it was the part punk, part folk, part country and part rock that paved the early years. In 1989, the addition of guitarist Buren Fowler brought out a more southern rock sound in "Mystery Road." In 1990, came the total rock explosion of DRIVIN' N' CRYIN with "Fly Me Courageous" and 1993's "Smoke." A loud sounding, duel guitar effort. Even the name in capital letters explained the new sound. Now with their 6th release, "Wrapped In Sky", the name is back in lower case letters and the sound reminiscent of 1988's "Whisper Tames The Lion" and Kinney's folk release "Macdougall Blues."

The departure of Buren Fowler and the addition of keyboardist Joey Huffman sets the tone of "Wrapped In Sky." Starting with "Telling Stories" as the highlight of the 11 tracks. This is a classic dnc song. Gone is the flashy, in your face rock vibe of their 1990's releases, but back is the true, honest sounding rock that is missing from today's musical spectrum.

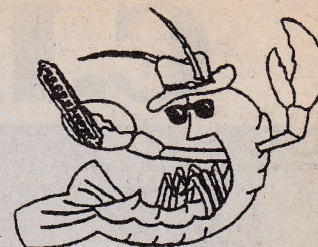
Kevn Kinney is one of the most thought provoking songwriters of the last 10 years. His lyrics have no use for "let's find what that word means in the dictionary" words. His words come from the heart and mind of his experiences. From the growing up and traveling of "Telling Stories," the looking of an Indian's family in "Indian Song" and the honest love between two people in "Right Side Of Town," Kinney is above any of his counterparts in the songwriting category.

Wrapped In Sky may turn away the fans of rockers of "Fly Me Courageous" and "Smoke" but you only get a few opportunities to listen to something that is honest, intelligent, thoughtful and magical. *Wrapped In Sky* is all of those and then some.

PAGE 19

THE BLUE WAVE

By Ron Stinson



Welcome to The BLUE WAVE! It's October and the start of another season! Where did Summer go? Anyway, there is plenty of Blues happening this fall and plenty of good parties!

The BUCKS COUNTY BLUES SOCIETY has announced the lineup for the 18th Annual HALLOWEEN R&B Spectacular. This year the theme is "KILLER GUITAR THRILLER '95," featuring SMOKIN' JOE KUBEK BAND with B'NOIS KING, MIKE GRIFFIN & The Unknown Blues Band, and special guests; BIG

DAVE and the ULTRASONICS. The date is Saturday, October 28th, 1995, Time is 9:00 P.M., Cost is \$18.00 (in advance) and includes munchies, giveaways, door prizes, cash prizes for best costumes. Cash bar Only, no B.Y.O.B. The location will be The FRATERNAL ORDER OF EAGLES #2489 LODGE, formerly Hugh Carcella Hall, 920 Trenton Rd., (between Oxford Valley and Tyburn Roads) in Fairless Hills, PA. (Adjacent to Levittown, PA.) Please purchase these tickets early in advance. Only 400 tickets will be sold! Tickets are available through mail order. Send a money order only, plus S.A.S.E. to BCBS, P.O. Box 482, Levittown, PA., 19058-0482. You must be 21 years or older to attend this show! You can call (215) 946-4794 or 946-9424 for further information.

Now, About the bands. BIG DAVE AND THE ULTRASONICS are from Ann Arbor, Michigan. They are Schoolkid's Recording Artists, and this band plays a blend of Chicago Blues and Motor City Soul! They use guitar, harp, organ, and Big Dave has an outstanding voice! If you like Nitro Blues, this is a band to see!

Then there is Big, I mean BIG MIKE GRIFFIN & THE UNKNOWN BLUES BAND. Waldoxy Records Recording Artists, Mike Griffin plays a mixture of electric Delta Blues

and funky Southern Soul. I was told last year to go see Mike Griffin by Big Rick Almon. (Rick used to be president of the Lobster Blues Society before he left town for New Orleans) Believe me, this guy can belt out a song! He is a giant of a man, with a great presence on stage. Rick was right! This guy stole the show at last Summer's (94) BCBS Picnic. Tom Cullen decided to bring him back for an encore. I'm glad he did!

Last but not least is the SMOKIN JOE KUBEK BAND

featuring B'NOIS KING. Many of you caught Smokin Joe in Somers Point this past summer or perhaps saw him at the Atlantic City Blues Festival in 94. His band is one of the best bands to come out of Dallas Texas, and the Texas Blues Scene! Smokin Joe has recently released on Bullseye Records, "Crazy for the Moon." This is one of his best albums to date, and he will be playing many tunes from this CD. All in all, this

Halloween party in PA will be a major event! Order your tix quick!

Now for the local blues and party scene! Those party animals down at the Hy-Land Egg Farm, located on Jimmy Leeds Rd., in Galloway Township, are having another Halloween party in the barn, located at the Egg Farm! Donations

will be accepted. Music by one of South Jersey's favorite blues bands, TOO BAD JIM! The date is the same as The Bucks County Blues Society party, Saturday, Oct 28. The time the party starts is 6:00 PM till 11:00 PM. Come in Costume! The Egg Farm is located across from Louies Tavern and many musicians show up to play acoustic guitar around the campfire. Some diehards are known to camp out overnight! This is a great Halloween party and the setting really puts you in the mood for old fashion Fall Spirits!

Well, It's time to go! If you have some Blues News, drop me a line or call 485-0057, and always remember, NO BLUES IS BAD NEWS, and stay IN TUNE! See Ya!



B'Noise King of the Smokin' Joe Kubek Band, as seen here from the "Concert On The Beach" Series in Somers Point, will also be appearing at the Bucks County Blues Society's 18th Annual Halloween R&B Spectacular.

(Photo by Ron Stinson)

the **BOTTOM** LINE

by BRUCE PIKE



READING ON THE GIG (Part Three)

I'm going to assume that you've all been very good little boys and girls and did your memorizing and practiced your chord form arpeggios. If not, go back to the August issue and begin there. The rest of you are going to want to know what we can do with our new abilities and knowledge. What we can do is read a chord chart from a fake book, which is something we all confront on freelance gigs. So what do you say we look at a section of a typical chord chart:

Swing

Chord chart for a swing piece, showing measures 1 through 4. The chart is written in bass clef with a common time signature (C). The chords are: Cma7, Dm7, Ebm7, and Em7. The notation shows a walking bass line with one note per beat.

Measures 1-4: Cma7, Dm7, Ebm7, Em7

Measures 5-8: A7, Bdim7, Cdim7, C#dim7

First, note the style indication at the head of the piece. In this case, it is "swing," so we're going to play "walking" lines, basically one note per beat. In this example, the first measure is basically an ascending line, so we'll begin by playing the root of the Cma7 chord (C). The second note you'll play on the second beat of the measure could be any of the notes in the Cma7 chord, but since the chord that follows is Dm7, we should, in the interest of safety, play another C, followed by the roots of the next two chords, D and Eb. This sequence will generally provide a solid and "correct" bass line. Once we get to measure two, however, we find four beats of Em7. While it's possible to play four root tones, the result would sound boring and generally uninspired, so we have to use our knowledge of chord structure to fill this measure effectively. One way to approach this measure, having never seen this music before, would be to play the notes in the chord (R-b3-5-b7 or E, G, B, D) one per beat. But perhaps, knowing that the next chord is A7, we'll want to play these in the sequence E, D, B, G then on to the A root in the next measure. To be sure, there are other ways to do this, but, if you're just beginning, this approach is both safe and effective. We'll look at measure three in more detail next month. See you then.

OCTOBER 1995

IN-TUNE

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October-November Calendar

FRI. OCT 6 - Leroy Foster
SAT. OCT 7 - Jerry Walker
FRI. OCT 13 - Blues Man Willie
SAT. OCT 14 - George & George
FRI. OCT 20 - Rosie & the Rhinos
SAT. OCT 21 - Soul Control
FRI. OCT 27 - Too Bad Jim
SAT. OCT 28 - Frank's Austin
FRI. NOV 3 - Blues Affair
SAT. NOV 4 - Sonny Rhodes

NO COVER CHARGE!

1146 S. Delsea Drive, Vineland

563-0001

PAGE 21

YES: *talk is cheap*

rabin & kaye out; wakeman & howe return

band to record new expansive music

by Bruce Pike

"Hit singles are not important to us," says Alan White, long-time drummer for Yes. "If we can come up with a longer piece of music, and if there is a single within the framework of that music, then fine. But we are not sitting down with the purpose of writing a single. We are concentrating on creating big pieces of music with movements in them that take you on a journey. It will be thoroughly modern, but in keeping with our heritage." With that, the reformation of the "classic" Yes lineup becomes official.

Rumors spread throughout the music community like wildfire ever since the completion of the *Talk* tour last year that White, Chris Squire, Rick Wakeman, Steve Howe and Jon Anderson would be working together again. The rumors are now fact. Work on the new album is slated to begin in September and will be written and recorded by the group as a team. Word is that they are contemplating living and working in complete isolation until the music is completed.

This reunification welcome news to Yes fans, is *prima facie* evidence that record companies are becoming increasingly irrelevant as a conduit between band and public. Last year, the technically ambitious *Talk* was released through Victory/Polygram and, due to hardcore fan rejection, flopped miserably, despite its technical excellence. Since *90125*, management pressure to write hits resulted in Trevor Rabin's domination of the proceedings to such a degree as to produce music that Yes fans did not find as sonically or emotionally satisfying as the earlier Yes material. To illustrate this better, picture Carlos Santana taking over for the late Jerry Garcia in the Grateful Dead. While Santana is an extremely talented guitarist and in many ways technically superior to Garcia, Carlos just ain't Jerry, and the resulting music, though technically as good as other Dead music, it wouldn't be the same. In the case of Yes, Rabin and Kaye didn't work the same way

that Wakeman and Howe had, and thus the fans' dissatisfaction. Jon Anderson, while acknowledging that the Rabin-dominated Yes could "slam" with the best of them, that kind of bludgeoning was never what Yes was supposed to be about. Yes has been about intricacy and movement, and from the fan's perspective, only Howe and Wakeman represent that kind of Yes music. Even Kaye realized this, though he was a part of the Rabin-period band. And so Tony is now managing the band instead of performing.

Along with the announcement of this monumental reformation, members are talking about performing bigger pieces of music ("The Gates Of Delerium," "The Revealing Science Of God") on their projected summer 1996 tour, along with material from their next album, which will also feature larger scale works akin to the best of the "classic" Yes material. Roger Dean is to be involved in creating the cover of the next album and in designing the stage set for the tour. The group also claims to have agreed to a five year program in this format to take the group into the 21st century.

Yes is embarking on what promises to be a time consuming and expensive project, but apparently for them, *Talk* was cheap. Creativity is the coin of the realm, as it should be for all artists. These five artists have agreed to bury the past and create a new future together. They do not all think alike, but when everyone thinks alike, no one thinks very much. But the faithful should wait for the results of this project with caution. Given the inherent instability of their situation, anything can, and usually does happen. Stay tuned for further developments.

Bruce Pike, author of this article, expresses the deepest gratitude to Doug and Glenn Gottlieb and *Yes Magazine* for the factual information included above. *Yes Magazine* may be contacted on the Internet at DougG52aol.com. The Yes Home page is: <http://www.cen.uluc.edu/~ea10755/yes.html>



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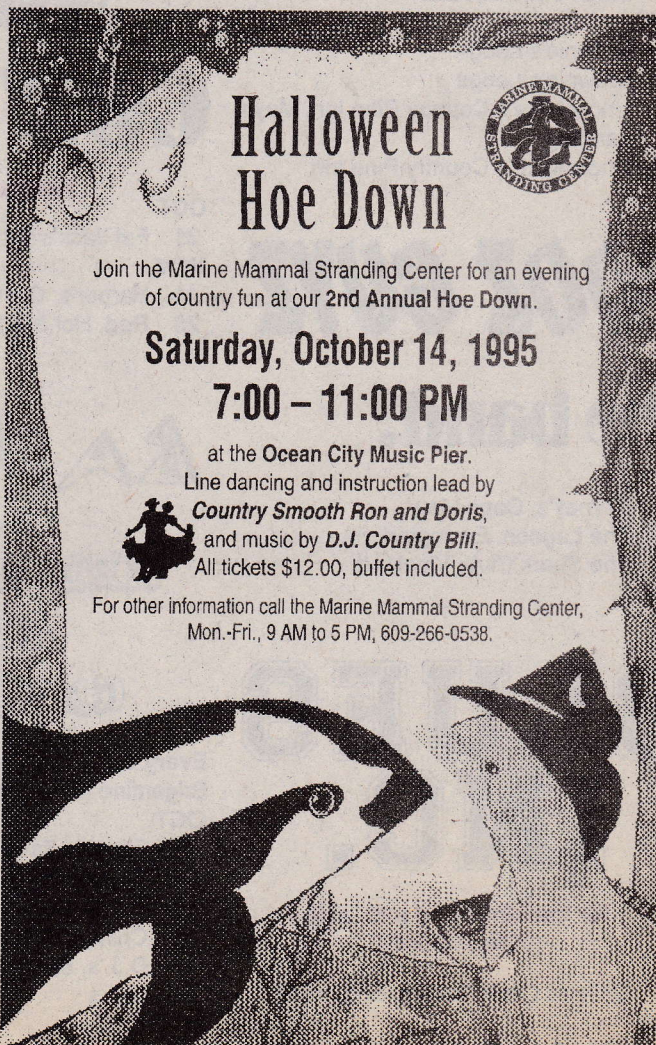
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Mo's Better Blues, seen here, cranking out the blues at The Barn in Smithville on September 29th. They can also be seen at The Barn Friday, October 20th & Saturday, October 21st.



Halloween Hoe Down



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BAND CALENDARS

Orange Blossom Special

Hotline 629-5915

OCT

- 6 Gilhooley's, Margate
- 7 Gilhooley's
- 13 Schooners, Somers Point
- 14 Green Bank Inn, Green Bank
- 15 Green Bank Inn (5-9pm)
- 20 Brownie's Lodge, Bargaintown
- 21 Brownie's Lodge
- 27 Halloween Social [Anthony & Cleopatra's Catering - for info. call (609) 629-2211]
- 28 Black Cat, Absecon

NOV

- 3 Brownie's Lodge
- 4 Brownie's Lodge
- 17 Uncle Mike's Country Pine Inn, Mays Landing
- 18 Uncle Mike's Country Pine Inn

YOOZ GUYZ

the band?

OCT

- 14 Carney's, Cape May
- 21 The Lagoon, Essington, PA
- 28 The Shark Club, Vineland

BLUES INC.

for bookings and info. call
(609) 398-5423

OCT

- 20 Crilley's Circle Tavern, Brigantine

NOV

- Every Sat. Gilhooley's, Margate



SKETCHES

OCT

- 6 Stone Pony, Asbury
- 27 The Firenze, Philly

NOV

- 3 Benefit
- 17 Middle East, Philly (Record Release Party)

SOUL CONTROL

Hotline 863-3727

OCT

- 21 Fat Jack's BBQ & Blues, Vineland

NOV

- 11 Harper's, Clementon
- 25 Red, Hot & Blue, Cherry Hill

RANSVRE

A.K.A.

RED HEADED STEP CHILDREN

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Brigantine (except October 18th)

OCT

- 5 Fireside Tavern, Vineland
- 8 Study Hall, Glassboro
- 12 Surf-n-Sully's, Trenton
- 14 Crilley's Circle Tavern
- 27 D.J.'s, Bridgeton
- 28 D.J.'s

NOV

- 10 Crilley's Circle Tavern

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Jeff X

OCT

- 13 12 South, Atlantic City
- 18 Community Food Bank, Cardiff (6-7pm)
- 20 12 South
- 27 Good Guys, Mays Landing
- 28 12 South



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Every Wed. Uncle Mike's Country Pine Inn, Mays Landing

OCT

- 13 Brownies Lodge, Bargaintown
- 14 Brownies Lodge
- 21 Black Cat, Absecon



The Fabulous Menzel Bros.

Hotline 748-1162

OCT

- 13 McGovern's, N.Y.C.
- 21 Crilley's Circle Tavern, Brigantine
(In Tune CD Release Showcase)
- 27 McGovern's

NOV

- 10 McGovern's



Hotline 266-9023

(Call Hotline for dates & info.)

BARE BONES

formerly High Risk
Hotline 569-1149

OCT

- 6 La Costa, Sea Isle
- 13 La Costa

NOV

- 3 Schooners, Somers Point
- 4 La Costa
- 10 Brownies Lodge, Bargaintown
- 11 Brownies Lodge
- 17 Schooners
- 18 La Costa
- 24 La Costa

KITTY IN THE TREE

OCT

- 21 Crilley's Circle Tavern, Brigantine
(In Tune CD Release Showcase)
- 24 The Saint, Asbury Park



eleven



eleven

OCT

- 6 Middle East, Philly
- 14 Shark Club, Vineland
- 23 The Barbary, Philly

NOV

- 11 Middle East (Headlining Showcase)

MOMENTS NOTICE

Hotline 294-3228

OCT

- 8 Brownies Lodge, Bargaintown (Rain
Forest Relief - noon)
- 14 The Back Cabin, Manahawkin
- 19 Six Shooters Rock Cafe, Atlantic City
- 21 The Gateway, LBI
- 27 The Back Cabin
- 29 Tuckerton Firehouse, Tuckerton

NOV

- 4 Six Shooters Rock Cafe
- 9 Six Shooters Rock Cafe
- 11 The Gateway
- 18 The Back Cabin
- 22 The Gateway

POETS & SLAVES

OCT

- 21 Crilley's Circle Tavern, Brigantine
(In Tune CD Release Showcase)

Susan & the Chain Gang

OCT

- 12 Vital Signs, Philly
- 18 Tycoons, Hammonton (Open Mic Nite)
- 21 Ulana's, Philly
- 25 The Grape Street Pub, Philly
(Winners of Phila. Music Conference
Showcase)
- 28 Hollywood Bistro, Philly

NOV

- 1 Tycoons (Open Mic Nite)
- 3 Tycoons
- 4 Black Cat, Absecon
- 18 Ulana's
- 24 Ulana's



OCT

- 10 La Costa, Sea Isle City
- 20 Uncle Mike's Country Pine Inn, Mays
Landing
- 21 Uncle Mike's Country Pine Inn

OCT

- 10 Tycoons, Hammonton

Interview with: **MERV PEPLAR of EAT STATIC**

By Bill Benge

The use of electronic technology in music making has met with strong resistance ever since critics first described the electric guitar as a "jangling noisemaker." Still, the critics were rarely successful at steering artists away the spell of the synthesizer. Ever since an otherwise ordinary German band abandoned the blues in order to become Tangerine Dream the list of rock artists who've "gone techno" as grown longer and more prestigious. There were Robert Fripp's electro adventures with Brian Eno ("No Pussyfooting," "Evening Star"), Grateful Dead bassist Phil Lesh's experiments with Ned Lagin ("Seastones"), and, of course, the Brit./German space/progressive contingent of Pink Floyd, Hawkwind, Can, Amon Düül, and so many others. Unfortunately, as the heady days of the late sixties and early seventies began to fade into the angst of early punk the combination of critic's slagging, public fickleness, and the subsequent rise of '80's synth-pop left the electronic movement being continually confused with the insipid folk banalities of "New Age" and drove it even further underground.

It was the advent of Acid House, the LSD fueled clandestine parties resembling Ken Kesey's original "Acid Tests" much more closely than any Grateful Dead concert, that really gave electronic music it's latest lease on legitimacy. Springing from Acid House parties, or Raves as they've come to be called, acts such as The Orb, Aphex Twin, Future Sound Of London and Banco Da Gaia found themselves in a tenuous alliance with the punk/hippie rock bands of the free festival "crusty" circuit, finding more and more crossover acts emerging as early electronic innovators began to renew old acquaintances. Artists like Hawkwind, Fripp, Hillage, Magic Mushroom, and even Jaron Lanier (a virtuoso on over 100 instruments and inventor of key Virtual Reality components) began to work in collaboration with the younger DJ's, and their computer based systems.

So, too, was the situation with the Ozric Tentacles whose unique instrumental blend of rock, jazz, ethnic, and extraterrestrial space effects has gained them a cult following on an international scale. Two of the band's members, keyboardist Joie Hinton and drummer Merv Peplar, have been so gathered up into electronic music making that they've abandoned the Ozrics in order to pursue their side project, Eat Static, full time. October will, in fact, be a big month for Eat Static in that they will tour the United States for the first time as part of the Megadog Tour featuring other acts from the Planet Dog record label which is an offshoot of Club Dog, a longtime alternative venue/party place/support system for many an underground band, which is run by the Dog Brothers (starting to see a pattern here?). October will also see the release of "Epsilon," the first American release by Eat Static, on Mammoth Records which will make the band's psychedelic, spaceship soundtrack music available at a reasonable price.

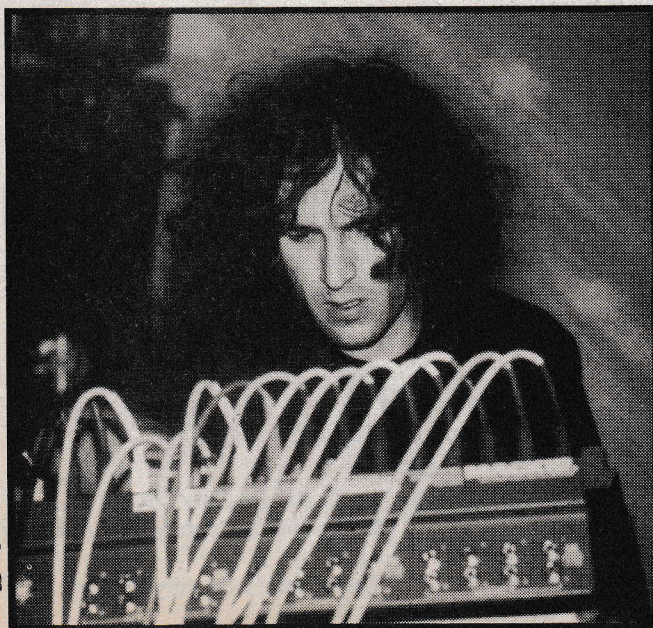


Photo by Chewy

Though in the midst of a British Tour, a move of home recording studios, and a hunt for an apartment, Merv Peplar, the heart of Eat Static, found a spare thirty minutes for a phone interview during which he disclosed his thoughts on the crossover movement, their impending tour, his love of American and German music, future projects in the works for Eat Static, and how he sees his entire electro experience coming full circle and "crossing over" yet again...

IT: Well, last time I'd spoken with you was at the Limelight club last October for the Eat Static show with Aphex Twin, your first U.S. appearance, yes?

Merv: It was, yes.

IT: And that was your only U.S. appearance thus far?

Merv: With Eat Static it was. We'd done a couple of tours with the Ozric Tentacles there, but we've left the Ozrics now.

IT: That must have been quite a big decision to make.

Merv: It was a bit much, yeah. You know it was getting a bit crazy, timewise. It was getting back from a Ozric tour and then having to rush off and do a Static tour. It was just getting a bit crazy.

IT: And how did that decision sit with the rest of the band, if you don't mind my asking.

Merv: Well, it was kind of a bit of a shock, but they have a couple of other people now and it sounds about the same as ever, really.

IT: Was there any animosity, or have all ruffled feathers been smoothed by now?

Merv: No, there's nothing. All the band members are fine with it, you know. We all still call, we still see each other. We have a gig together, actually, next month in London. It'll be the Megadog birthday party.

IT: Great. And how long has that been going on, the Club Dog and Megadog shows and Planet Dog records and such?

Merv: Club Dog has been going for about eleven years, or something like that...no, it'll be ten years this year, but Megadog has only been around for the last three or four years or so. Club Dog, that was just going on for ages in tiny little places in London.

IT: And how did you and Joie first become involved in techno and electronic music?

Merv: Well, we were working, at the same time as the Ozrics, in another band that was sort of a little bit like a Nine Inch Nails. You got the keyboards, and the thrash guitars as well. But, we were using drum machines instead of real drummers so, that was the first different kind of stuff we were doing, as a two piece. Then we met up with another guy who had a computer based system and we did a couple jams together then ended up doing a couple of dance tracks. Probably because we were going to parties at that time, the summers of '87 and '88. There were a lot of DJ's playing at local free parties and stuff. So it just, sort of, ended up happening by accident, really. We didn't sit and plan to do any sort of dance music.

IT: So it was an outgrowth of Acid House parties?

Merv: Yeah, we were just listening to loads of that kind of Detroit sound and getting off on all that, really. Just the simplicity of it all, after all the complicated type of music we were involved with in the Ozrics and stuff, it was nice to get into something really simple and stripped down.

IT: Was that the draw to that style of music, and what compelled you to keep doing it?

Merv: Well, Joie has been a keyboard player since the mid-seventies anyway. His first keyboard was the FH-5, and we still use that nearly all the time, all that early Roland analog stuff. So, Joie was always more the noisemaker anyway so when that kind of music came along it was perfect [for him] to just be able to do any kind of noises you wanted over a beat. It just seemed like, you know, a ridiculous thought, really, the fact that you can just go as mad as you wanted and get away with it.

IT: That seems to have happened before. Tangerine Dream started in that fashion.

Merv: Yeah, that's right.

IT: And now you have Astralasia (who started as Magic Mushroom Band), Hawkwind is doing the ambient thing as the Psychedelic Warriors, and Simon House has his Spiral Realms, Robert Fripp is doing the FFWF project, and of course there's Steve Hillage who's got 777 (System 7 in the States)—do you feel that having been in live bands such as the Ozric Tentacles and the Ululators does that give you a certain edge in what you're doing with Eat Static.

Merv: Yeah, I think so. I mean there's a lot of bands that we know doing the dance circuit who find it fairly difficult to adapt to the live circuit and don't understand how we can do so many gigs and touring. We tour like a regular band, we've done four tours this year already and all the other dance acts just cannot fathom how we do it. It's because we did it for years with a kind of normal bands so the gigging circuit doesn't freak us out at all, we're used to it.

IT: The cut "Element 115" off of the "Trance Squared: Europe Express" compilation album...

Merv: Now that's an obscure one!! (laughs)

IT: Well, that was the first Eat Static stuff I was able to get my hands on here in the States. When I heard that cut I had assumed you were playing live drums on it.

Merv: Is that right?

IT: Yeah, I mean the depth of the drumming programming, just from your being a live drummer and knowing where to stick certain accents and such.

Merv: Well, that was what that track was about, really, messing around with rhythms and layering and stuff.

IT: Do you ever use "real" instruments in the studio, or live, or is it all done on the machines?

Merv: We've done a few things, the odd percussion and drum loops and such we've done ourselves and then sampled it. I'd like to do more of that. We've just moved studios, actually, we're in a different place and have got a lot more room now. We'd like to use more live stuff on this next album.

IT: You're already working on a new one to follow "Epsilon?"

Merv: Well, "Epsilon" was just a single. [Actually a triple-single CD with remixes from their albums "Implant" and "Abduction"] Your version has got two singles on it that we've done separately.

IT: So it was more like bridging the gap between the last album and the next one?

Merv: I'm just really glad that they've released "Epsilon" first so you can get a taste of what we've been doing this year first, and then the earlier albums are gonna follow next month sometime. A few export albums have gone over, and quite a few people have been getting hold of them, but it will be officially available [from Planet Dog Records U.S. distribution by Mammoth Records] in a month's time so people can get it at the right price, without paying expensive import duties.

IT: What about the early stuff on Alien Records, the 12" mixes and such, will that be making it's way to CD and on over to the U.S.?

Merv: Probably will do, actually. There's probably more chance of it happening over there than over here. They keep hassling about it, but I quite like keeping them just as they were, white label 12"ers, and I think it's good to leave some time before they are released in general. But, they might find their way out over there, you know, easier than here. (laughs)

IT: I know that Joie is pretty friendly with Steve Hillage, and we keep hearing rumors about collaborations between Eat Static and bands like Astralasia and The Orb. Will there be a collaboration coming to fruition soon?

Merv: There's probably gonna be one with Steve Hillage. We are going to get Steve to play on a couple of tracks on the next album. We've done quite a few gigs together this year and we do have a couple of tracks we want to get him on. Also Pressure Of Speech, do you know them?

IT: Haven't heard the name.

Merv: Pressure Of Speech is this guy, Mickey Mann, who used to work with the Shamen, and now does Orbital's sound. We're going to be doing something together, and I'm working with the guy from Medicine Drum next week. They're kind of like a more Euro kind of feel, more trancey. I think we've been doing so much live stuff over the last couple of years that we haven't really had time to explore doing collaborations and remixes and such. But I think that's going to happen a lot more from now on.

IT: It's as if you are "just starting out" on your musical journey.

Merv: That's exactly right, we've been so obsessed by the live side, where as most of the dance acts wait until they have a "dance hit" before trying to go out and do it live. We've always maintained that the live side is as important, if not more important, to actually be out there with that kind of crowd, getting that reaction to what you're doing. But now is the time, I think, that we are going to become more studio based in this next time period.

IT: And that will be after this Megadog Tour with Banco De Gaia?

Merv: Yeah, we're basically going to go mad for the rest of the year, gigging and stuff, and then get down to some serious recording. Because the last album ["Implant" on Planet Dog/Ultimate] we did in about a month, and I'd like to spend about three or four months, at least, doing

an album. It was always rushing about when we were trying to do Ozrics as well, also.

IT: O.K., can you tell me a little about the upcoming U.S. tour and who you'll be working with?

Merv: Well, Banco De Gaia, Toby, he's another act who we got to know around the time Planet Dog was formed. He'd released a couple of tracks on Beyond Records, these ambient/chill out/dub compilation albums, so he kind of followed us onto Planet Dog.

IT: And about the tour itself, is this the first time all of you, including [Planet Dog originators] the Dog Brothers, will be venturing to the U.S.?

Merv: Yeah, we've done the tour [in the U.K.] a few times, with us and Toby, and it worked really well.

IT: There does seem to be, with Techno and House, and even Industrial with Nine Inch Nails and all, that electronic music is growing in its legitimization as a valid music form and not just a random collection of dial twisting and knob pulling.

Merv: Oh, definitely. The fact that in England now there are a hundred times more things coming out now because people can afford to set up a studio and do good enough quality music in their bedrooms. The fact that it's all so small and compact and you can just turn up at a place with just a DAT tape of your songs and press your own records, it's pretty cheap over here now. That's really great because so many people can do it now and you don't have to sit around and wait for that big, magic record deal.

IT: So the rise of the electronic movement, in a way, is a reaction to the closedness of major labels and the way they might turn their backs on music that isn't easily sellable on the major pop market?

Merv: Definitely, there's so many people around now that have got just their whole own label going, and it's just as professional as most of them, there are so many small labels selling ridiculous amounts of records now. And Aphex Twin, he's doing massive amounts of album sales now, on a small label here.

IT: I'd asked Ed Wynne [Ozric Tentacles lead guitarist] this about two years back in an interview, I'd asked him if House music and the whole underground/festival/space music was in danger of becoming overblown and overexposed, and hence hurting the music within its core. Would you agree or disagree?

Merv: I think the image of that, it could look like that from a media point of view. We have a certain music press over here that would just make a joke about the whole thing that would give it that whole kind of image. But I think the people who are actually going there and experiencing the music, it's the same for them as it's always been and it'll always be that way. I think that if people are sitting there listening to what's in all the kind of media they aren't actually going to know, they are just going to think what the press is saying about it all is what it's like, and it's not half the time. Especially with the NME [England's New Music Express magazine] and Melody Maker because that's the only music press kids can get a hold of now.

IT: Considering that you'd spent so much time in the Ozrics, and consequently being slagged for almost a decade by the press, how does it feel to be, almost, the music press' "darlings" now that Techno/House has been legitimized and is becoming more popular?

Merv: Well, I don't think we are. We have been getting more popular with all the press I thought we'd never get popular in, like NIX mag and stuff like that—all the hard-core dance mags, because they've actually seen the live show this year and have given us some rather good reviews. But, we still get really slagged off in all the mainstream press here who still relate us to the Ozric Tentacles. It's like they don't even come to a gig to review it, they just sit at home and say what they thought the gig must have been like, because it's nothing like what the actual show was about, at all.

IT: That's all too common, even here. But, isn't there a type of alienation factor because of the "wildness" of rave culture?

Merv: I don't know. I think it's more accepted. Probably, in America at the moment, it's being frowned upon in a lot of places. I can imagine how it's going down in certain places in America. But, I mean, it's kind of a joke in England now. Rave and Acid House is like an everyday word in general people's language. You've got grannies going around knowing what Acid House is, so it's probably more of a joke in the English sense, really. There was a hell of a mass media panic when it was all taking off, when all the really big festivals and free parties started happening. you had all the major newspapers and tabloids freaking out saying everybody that looked like that were doing...parties

(continued on next page)

and it was kind of a mad time. But, it's died down in the press, they kind of ignore it now. It's only a police thing now with all the Criminal Justice Bill.

IT: I've seen that in action. I'd gone to England in '89, and it happened that during that two week period the whole Acid House crowd had been chased into Spain because of public furor. Are you and Joie still active members of that social scene as well as the music scene?

Merv: Not really, we kind of stay out of all that nonsense, that London scene and all. That's another thing about the press, who cares about where everybody is hanging out. We just turn up and do the gig then vanish back down here away from all that mad scene and all that. And I don't even think it's like that anymore, it's such a diverse scene now with all the sorts of strange music. It's just people doing their thing and being real accepting of what everyone else is doing really.

IT: I'd noticed that myself, for instance Moby. I saw his show with Senser over here this summer. He had the double drum kits, and guitar and bass bits...

Merv: Right, and Senser was using little electronic bits.

IT: But in your live show there is less of an emphasis on you as performers and more of an emphasis on the audience as participants.

Merv: That's right. That's exactly what we try to put across. You can still have a good time, still look at loads of cool things, effects and stuff, and not have to worry about who's actually there doing it.

IT: Is the Fruit Salad [lighting company] coming with you on this tour?

Merv: Yeah they will, that's the only people we use, really. But we have quite a different show than the Ozrics use now. We've adapted it, we use this giant fiberglass brain onstage that we couldn't bring to America last time. That's definitely coming this time. It's this six foot brain with laser lights inside that pulse and we've got all these circuit boards onstage with all these computerized LED patterns in time to the music. So, we've adapted our own custom lighting and hooked it up to the main computers.

IT: That seems to suit the cut on Epsilon, "The Brain."

Merv: Yeah, I mean it all looks ridiculous now. We've been working a lot on the visual side over the last year.

IT: On that cut you touch on the subject of transcendence from the body through technology. That is one criticism that rock players and jazz players and others seem to have against electronic music. It's not "real" music.

Merv: Well, you know if you actually sat down there and looked at what was incorporated in the programming and [creating] those tracks even they'd have to appreciate it. You know we don't actually sit there and sample a whole, you know, Indian flute piece and then shove it on top of a beat. We sample one note of it and try to recreate what the original flute was doing. I've never been into sampling a whole chunk of someone's stuff and putting it together like a jigsaw puzzle. We actually create it all ourselves.

IT: And it's just that kind of integrity and musicianship that sets you apart from the absolute masses of acts out there now.

Merv: That's right.

IT: David Gilmour once said, after being criticized for Pink Floyd's use of synths and technology, "You've got to have inside your head first in order to get it out at all." with technology being just the tools. But, since there's so much more technology available now where do you see it all heading?

Merv: I think the next thing you're going to get is everything will be fiber-optic. It's all going to be light, it'll be so fast. The keyboards are going to have massive amounts of memory and can be accessed really quick. You could do ridiculous amounts of sounds onstage and swapping over from one instrument to another. There's still a limiting factor involved at the moment-loading up your next tracks-unless you have two massive set ups onstage. I can see it all getting a lot faster, and a lot cheaper, too.

IT: I've noticed, as quite a few folks have, that it's not necessarily what you play the music on, but what the intention of the music is. What, exactly, is Eat Static intending to put across in their music?

Merv: More moods and textures, really. We're trying to make people use other parts of their brains when they listen to music. Try to get [them] to not always go for the first thing you hear on a track and see it more like a picture with different areas to go into within that song.

IT: That's very much what bands like Hawkwind and the early Psychedelic/Prog rockers had tried to do. Would you say that your

music is Psychedelic, or beyond Psychedelic, or...

Merv: Yeah, I would definitely say we draw our influences from that era, you know? That early 70's [sound]. I love all that experimental and German electronic.

IT: Who are some of those people who've influenced you directly?

Merv: Holger, Zuchine, Can stuff, all that free form jamming. I like a lot of what Bill Laswell is doing, a lot of his production work. We listen to anything from ethnic rich music straight on through to full-on techno. Life has a soundtrack, you know.

IT: I'm also a big Bill Laswell fan, I would definitely love to see what you two would come up with in a collaboration, if I might say!

Merv: Well that's my dream, really. To work with him would be this ridiculous, amazing dream.

IT: Have you come across Jungle style music yet, and might you get involved with that kind of mixing of the one/four techno beats with the two/four hip-hop rhythms?

Merv: We have, there's the Jungly cut on "Epsilon" called "Dionysiac," it's got those type drums and loops.

IT: Perhaps we'll see more of that on the next album?

Merv: Yeah, I mean some of it is really clever. It's the same as any of the dance types of music, there's the really good stuff and there's the really bad stuff. Bad Jungle is really horrible and good Jungle is really amazing, you know. I think because the spot light is on it right now that's got people "Oooing" and "Aaahing" but at the end of the day it's just another form that's always been there and will always be there.

IT: I do have to ask this, though I'm loathe to do so but, the drug scene connected with the rave culture. How involved is Eat Static with the whole LSD, ecstasy, ketamine, thing and does it play a part in the music?

Merv: That's part of the reason we had to break away from the rave scene because it was becoming more of a gangster market. I was managing a band that was doing all the big raves. After the gigs I'd have to go see the main guy, get the gig money and it was like...some really horrible scenes going on behind stage at some of the raves. Security guys confiscating loads of drugs and then re-selling them out to people. It made me sick in the end, I didn't like the people who were running it. That all seems to have died out now. I think people have a different sort of consciousness nowadays.

IT: Growing beyond those base sorts of concerns through the music?

Merv: Yeah, I think so. I think people are more concerned about what they are doing with themselves, a higher level of thought than there was ten years ago. I think the people around now have more of a purpose and direction kind of thing.

IT: If the powers that be could realize that, would there be this harsh governmental repression you are suffering under now?

Merv: Well, it's all just been so pigeonholed by the media that how the hell could you convince them? There are still the people who go to a rave just to push stuff on other people, but there are some having the time of their lives there, having really spiritual kind of experiences there.

IT: And have you seen any UFO's lately?

Merv: (Laughs) No, not recently. I've been kind of locked away for quite a while in the studio working.

IT: Have you been sitting behind the drumkit at all?

Merv: No, I've been sitting behind a telescope. That's what I've been doing lately, looking at Mars. No, I haven't been on the drums yet, but I'm working on it I want to do my own hip-hop/dub/Bill Laswell style album.

IT: When could we expect something like that?

Merv: Probably quite soon, actually. I'm thinking of doing some of that before the Eat Static album, try to have a jam-out in the studio and see what comes out of it. I've really been getting into that really deep Dub, Housey kind of stuff.

IT: That comes across a little on "Epsilon," there's more of an emphasis on bass lines.

Merv: That's right. I definitely want to get into that area. Also, there's a lot of good musicians that we know around here. We know a really great violin player and really good bass guitar players, and just a whole lot of really good people around that we could be using and mixing up with our kind of techno stuff. It could be real amazing, we just never had the time to try it.

IT: So there's just so much more around the corner, I guess.

Merv: Yeah, there'll be lots of interesting things. Hopefully Mammoth (Eat Static's U.S. distributor) will still be into releasing it all! I hope they take up all the stuff we do on Planet Dog, really.

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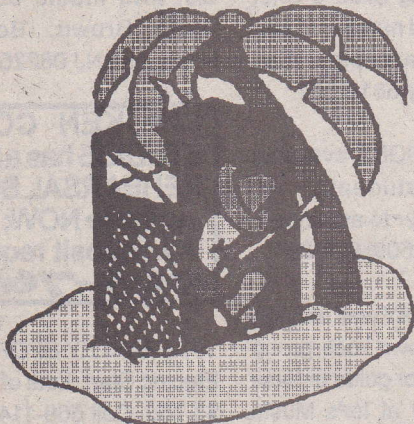
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Photos by Ed Mason

Susan & The Chain Gang, as seen here at the Drew Walter Benefit at Tycoons in Hammonton (on Sept. 24th) will also be appearing at Tycoons for two upcoming open-mic performances (Oct. 18th & Nov. 1st) and on Nov. 3rd, another live performance. On Oct. 25th this threesome will be at The Grape Street Pub in Philly as winners of the Philadelphia Music Conference.

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October 12th
October 13th
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7:00 pm
7:00 pm
7:00 pm

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G. LOVE AND SPECIAL SAUCE

October 10th
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MITZI GAYNOR
BILLY RAY CYRUS
KENNY ROGERS

October 13th
October 14th
October 25th
October 26th
October 27th
November 15th
November 18th
November 24th
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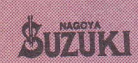
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